

Seinem Collegen
HERRN HEINRICH SCHERRER
gewidmet.

Sechs Vortragsstücke

für

Flöte

mit Begleitung des Pianoforte

componirt
von

RUDOLF TILLMETZ.

Op. 28.

Nº 1. Largo	Pr. M 1.	Nº 4. Menuett	Pr. M 1.
Nº 2. Siciliano	Pr. M 1.	Nº 5. Sarabande	Pr. M 1.
Nº 3. Andantino	Pr. M 1.	Nº 6. Gigue	Pr. M 1.

Aufführungsrecht vorbehalten.

Eigenthum des Verlegers für alle Länder Eingetragen in das Vereins Archiv

STA

LEIPZIG, FR. KISTNER.

U. S. - u. - r. - p. - l. - e. - M. - e. - d. - u. - l. - e.

Copyright 1897 by Fr. Kistner.

8840. 8845.

95 H 1111

260574 10

05 05

2144/76

Largo.

Rudolf Tillmetz Op. 28 No 1.

$\text{♩} = 54$

Flöte.

Pianoforte.

The musical score is for a piece titled "Largo." by Rudolf Tillmetz, Op. 28 No 1. It is written for Flöte (Flute) and Pianoforte (Piano). The tempo is marked "Largo." and the time signature is 3/4. The key signature has one sharp (F#). The score is divided into four systems. The first system shows the Flöte and Pianoforte parts. The second system includes dynamics like *mf*, *sfz*, and *cresc.*. The third system includes dynamics like *mf*, *f*, and *espr.*. The fourth system includes dynamics like *mf*, *sfz*, and *p*. The score is written for Flöte and Pianoforte.

Leipzig, Fr. Kistner.
Copyright 1897 by Fr. Kistner.

8840





First system of musical notation. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with accents and trills, marked *f poco animato*, *sf*, and *sfz*. The lower staff, enclosed in a brace, begins with a bass clef and a key signature of one sharp. It contains a more complex melodic line with many accidentals, marked *p poco animato*, *f*, and *sfz*.



Second system of musical notation. The upper staff continues the melodic line with accents and trills, marked *mf* and *f meno mosso*. The lower staff continues the complex melodic line with many accidentals, marked *mf* and *f meno mosso*.



Third system of musical notation. The upper staff features a melodic line with accents and trills, marked *string. e cresc.*, *sf*, *ff riten.*, and *p*. The lower staff continues the complex melodic line with many accidentals, marked *mf*, *string. e cresc.*, *ff riten.*, and *p*.



Fourth system of musical notation. The upper staff features a melodic line with accents and trills, marked *p*, *cresc.*, *f rall.*, and *a tempo*. The lower staff continues the complex melodic line with many accidentals, marked *espr.*, *cresc.*, *f rall.*, *p*, and *a tempo*.

Musical score for piano, page 3. The score consists of four systems, each with a single melodic line at the top and a grand staff (treble and bass clef) below. The key signature is one sharp (F#).

System 1: The melodic line begins with a half rest, followed by a half note F#4, and then a half note G#4. Dynamics: *mf* and *sf*. The grand staff contains a continuous eighth-note accompaniment.

System 2: The melodic line features a triplet of eighth notes (F#4, G#4, A4), followed by a half note B4, and then a half note A4. Dynamics: *sf cresc.*, *mf*, and *f poco animato*. The grand staff continues with eighth-note accompaniment.

System 3: The melodic line starts with a triplet of eighth notes (F#4, G#4, A4), followed by a half note B4, and then a half note A4. Dynamics: *sf*, *mf*, and *f meno mosso*. The grand staff continues with eighth-note accompaniment.

System 4: The melodic line begins with a half note F#4, followed by a half note G#4, and then a half note A4. Dynamics: *a tempo*, *p*, and *morendo*. The grand staff continues with eighth-note accompaniment.

Additional markings include *cresc.*, *espress. f a tempo*, and *morendo* throughout the piece.

Siciliano.

Rudolf Tillmetz Op.28 N^o 2.

Flöte.

Pianoforte.

$\text{♩} = 60.$

p *mf* *p*

1. *p* *mf*

2. *mf*

f *p*

cresc. *f*



First system of musical notation. The top staff is a single melodic line in treble clef, marked *p*. The bottom system consists of a grand staff (treble and bass clefs) also marked *p*. The music is in G major and 4/4 time. The first system contains four measures.



Second system of musical notation. The top staff continues the melody, marked *p*. The bottom grand staff features more complex accompaniment with chords and moving lines in both hands, also marked *p*. The second system contains four measures.



Third system of musical notation. The top staff has a crescendo marking (*cresc.*) and ends with a fermata. The bottom grand staff also has a crescendo marking (*cresc.*) and includes a fortissimo piano (*fp*) marking. The third system contains four measures.



Fourth system of musical notation. The top staff begins with a rest and then continues the melody, marked *p*. The bottom grand staff starts with a fortissimo piano (*fp*) marking and includes several *p* markings. The fourth system contains four measures.

First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *cresc.* and *sfz*, followed by a half rest and then a melodic line marked *mf*. The lower staff (bass clef) begins with a melodic line marked *cresc.* and *sfz*, followed by a half rest and then a melodic line marked *mf*. The key signature is one sharp (F#).

Second system of musical notation. The upper staff (treble clef) begins with a melodic line marked *cresc.*, followed by a melodic line marked *f*, and then a melodic line marked *decresc.*. The lower staff (bass clef) begins with a melodic line marked *cresc.*, followed by a melodic line marked *f*, and then a melodic line marked *decresc.*. The key signature is one sharp (F#).

Third system of musical notation. The upper staff (treble clef) begins with a melodic line marked *p riten.*, followed by a melodic line marked *dim.*. The lower staff (bass clef) begins with a melodic line marked *p riten.*, followed by a melodic line marked *dim.*. The key signature is one sharp (F#).

Fourth system of musical notation. The upper staff (treble clef) begins with a melodic line marked *a tempo* and *mf*, followed by a melodic line marked *tr*, and then a melodic line marked *pp*. The lower staff (bass clef) begins with a melodic line marked *mf a tempo*, followed by a melodic line marked *tr*, and then a melodic line marked *pp*. The key signature is one sharp (F#).

Andantino.

Rudolf Tillmets Op.28 No 3.

Flöte. *Con grazia. ♩=69.*

Pianoforte.

p dolce *sfz* *sfz* *sfz*

p *sfz* *sfz*

mf *p dolce*

mf *p*

sfz *mf* *sfz* *f cresc.* *sfz* *f*

cresc. sfz *f*

p *pp* *sfz* *sfz*

p *pp* *sfz* *sfz*

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with *f* and *sfz*. The piano accompaniment in the grand staff features a bass line with a *sfz* marking and a treble line with *f* and *sfz* markings.

Second system of musical notation. The treble clef staff continues the melodic line, marked with *cresc.*. The piano accompaniment features a *sfz* marking in the bass line and *cresc.* in the treble line.

Third system of musical notation. The treble clef staff is marked with *mf espr. poco animato e cresc.*. The piano accompaniment features a *mf sfz* marking in the treble line and *poco animato e cresc.* in the bass line.

Fourth system of musical notation. The treble clef staff is marked with *f*, *mf*, *p riten.*, and *espr.*. The piano accompaniment features a *f sfz* marking in the bass line and *mf* in the treble line.

Musical score for a piano piece in E major, 3/4 time. The score consists of five systems of staves. The first system has a treble staff and a grand staff. The second system has a treble staff and a grand staff. The third system has a treble staff and a grand staff. The fourth system has a treble staff and a grand staff. The fifth system has a treble staff and a grand staff. The score includes various dynamics (p, sf, mf, pp) and tempo markings (a tempo, riten.).

Menuett.

Rudolf Tillmetz Op. 28 N^o 4.

Flöte.

$\text{♩} = 120.$

p

Pianoforte.

p

mf

fp

mf

cresc.

f

1. 2.

f

1. 2.

Fine.

Trio.

The musical score is written for a Trio in A major, 3/4 time. It consists of four systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part has a treble and bass staff. The tempo is marked *tranquillo*. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system continues the vocal and piano parts. The third system shows the vocal line and piano accompaniment. The fourth system concludes the piece with a final cadence. The key signature has three sharps (F#, C#, G#).

tranquillo

p *mf*

p *mf*

p *mf*

p *mf*

First system of musical notation. The right hand features a melody with slurs and a trill at the end. The left hand provides harmonic support with chords and moving lines. Dynamics include *mf* and *cresc.*

Second system of musical notation. The right hand continues the melody with a trill. The left hand has a more active line. Dynamics include *cresc.*, *f*, and *mf*.

Third system of musical notation. The right hand has a trill. The left hand has a trill. Dynamics include *ff* and *cresc.*

Fourth system of musical notation. The right hand has a trill. The left hand has a trill. Dynamics include *f*. The system ends with the text *Menuett D.C.al Fine.*

Sarabande.

Rudolf Tillmetz Op. 28 N^o 5.

$\text{♩} = 76.$

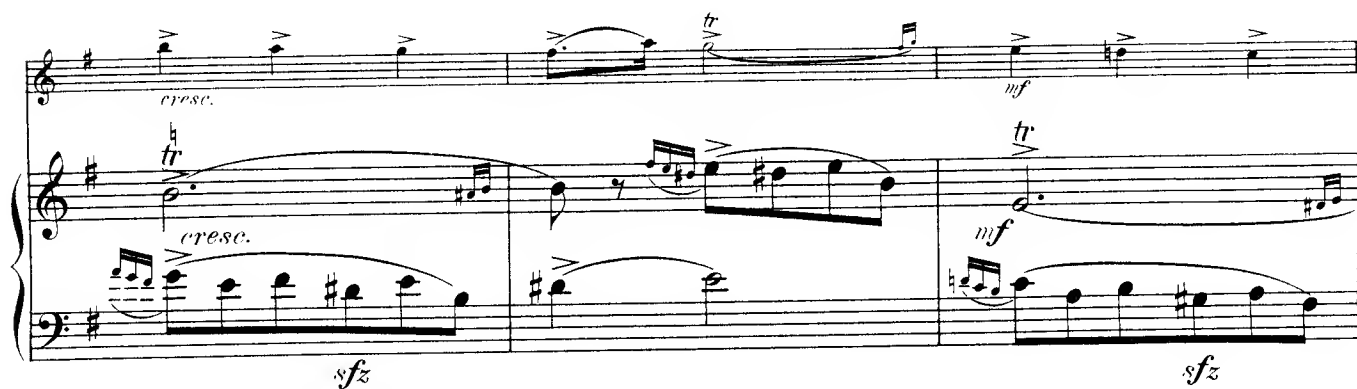
Flöte.

Pianoforte.

The musical score is for a Sarabande in F# major, 3/4 time, by Rudolf Tillmetz, Op. 28 No. 5. The tempo is marked as quarter note = 76. The score is arranged for Flute and Piano. The Flute part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The score consists of four systems of music. The Flute part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). Dynamics include forte (f), crescendo (cresc.), and piano (p). The piece ends with a final flourish in the piano part marked with a forte (f) dynamic.



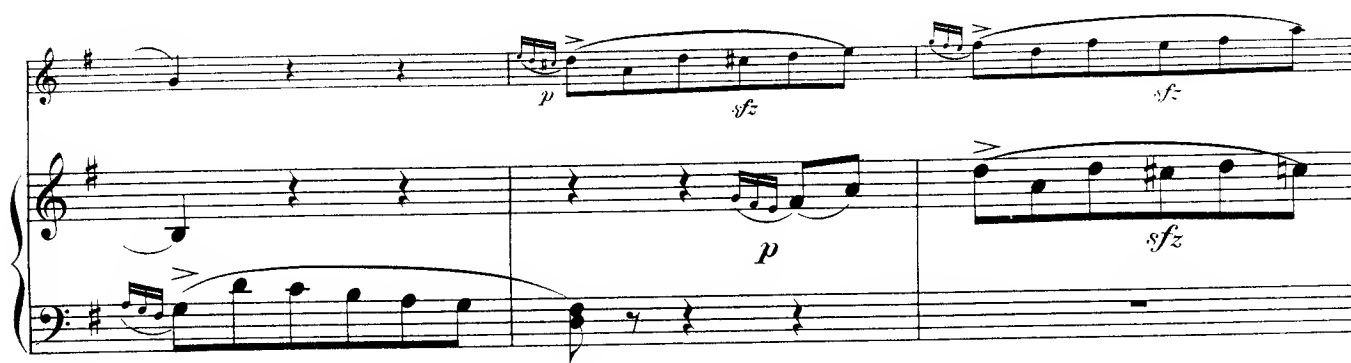
First system of musical notation. The treble staff begins with a piano (*p*) dynamic, followed by a fortissimo (*sfz*) dynamic. The bass staff also features fortissimo (*sfz*) dynamics. The system concludes with a fortissimo (*sfz*) dynamic.



Second system of musical notation. The treble staff includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The bass staff includes a fortissimo (*sfz*) dynamic. Trills (*tr*) are marked in both staves.



Third system of musical notation. The treble staff includes a fortissimo (*f*) dynamic and trills (*tr*). The bass staff includes a fortissimo (*sfz*) dynamic. Trills (*tr*) are marked in both staves.



Fourth system of musical notation. The treble staff begins with a piano (*p*) dynamic, followed by fortissimo (*sfz*) dynamics. The bass staff includes a piano (*p*) dynamic and fortissimo (*sfz*) dynamics.

First system of musical notation, measures 1-4. The music is in G major (one sharp). The first two measures feature a melody in the right hand with a sforzando (*sfz*) dynamic and a crescendo (*cresc.*) marking. The piano accompaniment in the left hand also has a sforzando (*sfz*) dynamic. The third measure continues the melody with a trill (*tr*) and a crescendo (*cresc.*). The fourth measure concludes the system with a sforzando (*sfz*) dynamic.

Second system of musical notation, measures 5-8. The melody in the right hand includes trills (*tr*) and dynamic markings of mezzo-forte (*mf*) and forte (*f*). The piano accompaniment in the left hand features a sforzando (*sfz*) dynamic and a trill (*tr*) in the fifth measure.

Third system of musical notation, measures 9-12. The melody in the right hand continues with trills (*tr*). The piano accompaniment in the left hand has a trill (*tr*) in the ninth measure and a sforzando (*sfz*) dynamic in the tenth measure.

Fourth system of musical notation, measures 13-16. The melody in the right hand features a fortissimo (*ff*) dynamic and a trill (*tr*). The piano accompaniment in the left hand also has a fortissimo (*ff*) dynamic and a trill (*tr*). The system concludes with a rull. (roll) marking in both hands.

GIGUE.

1

Rudolf Tillmetz Op. 28 N° 6.

(♩ = 126)

Flöte.

Pianoforte.

The musical score is for a piece titled "Gigue" by Rudolf Tillmetz, Op. 28 No. 6. It is written for Flute and Piano. The tempo is marked as quarter note = 126. The key signature has one sharp (F#). The score is divided into six systems. The Flute part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The score includes various dynamic markings such as *mf*, *cresc.*, *f*, *più cresc.*, *ff*, and *p*. The piece concludes with a double bar line and repeat dots.



First system of musical notation. The top staff (treble clef) begins with a melodic line in D major, marked *mf*. The bottom staff (bass clef) features a piano accompaniment starting with a *p* (piano) dynamic, followed by a *mf* (mezzo-forte) dynamic. The music includes various note values, rests, and slurs.



Second system of musical notation. The top staff continues the melodic line, marked *cresc.* (crescendo). The bottom staff features a piano accompaniment with a *cresc.* marking and a *tr.* (trill) marking. The music includes various note values, rests, and slurs.



Third system of musical notation. The top staff continues the melodic line, marked *cresc.* and *f* (forte). The bottom staff features a piano accompaniment with a *tr.* marking, a *cresc.* marking, and a *mf* (mezzo-forte) marking. The music includes various note values, rests, and slurs.



Fourth system of musical notation. The top staff continues the melodic line, marked *tr.* (trill). The bottom staff features a piano accompaniment with a *f* (forte) marking and a *tr.* marking. The music includes various note values, rests, and slurs.

First system of musical notation, measures 1-5. The music is in G major (one sharp). The upper staff begins with a piano (*p*) dynamic and includes a trill (*tr.*) in measure 4, with a crescendo (*cresc.*) marking. The lower staff also begins with *p* and includes a trill in measure 5, with a crescendo (*cresc.*) marking. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line.

Second system of musical notation, measures 6-10. The upper staff features a trill in measure 6, followed by a forte (*ff*) dynamic in measure 7, and then a mezzo-forte (*mf*) dynamic in measure 8. The lower staff includes a trill in measure 6, a forte (*ff*) dynamic in measure 7, a piano (*p*) dynamic in measure 8, and a mezzo-forte (*mf*) dynamic in measure 9. The piano part continues with its accompaniment, featuring some harmonic changes.

Third system of musical notation, measures 11-15. Both the upper and lower staves show a crescendo (*cresc.*) marking across measures 11-15. The upper staff has a long melodic line with a trill in measure 11. The lower staff has a more active bass line with a trill in measure 11. The piano part's accompaniment remains consistent.

Fourth system of musical notation, measures 16-20. The upper staff begins with a forte (*f*) dynamic and includes a "più cresc." (more crescendo) marking in measure 18. The lower staff also begins with a forte (*f*) dynamic and includes a "più cresc." marking in measure 18. The piano part features a more active bass line with a trill in measure 16.



First system of musical notation. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The bass staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The key signature is one sharp (F#). The first measure of the treble staff has a dynamic marking of *f*. The first measure of the bass staff has a dynamic marking of *piu cresc.*



Second system of musical notation. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The bass staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The key signature is one sharp (F#). The first measure of the treble staff has a dynamic marking of *p*. The first measure of the bass staff has a dynamic marking of *cresc.*



Third system of musical notation. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The bass staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The key signature is one sharp (F#). The first measure of the treble staff has a dynamic marking of *cresc.*. The first measure of the bass staff has a dynamic marking of *ff*.



Fourth system of musical notation. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The bass staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The key signature is one sharp (F#). The first measure of the treble staff has a dynamic marking of *molto cresc.*. The first measure of the bass staff has a dynamic marking of *molto cresc.*



Fifth system of musical notation. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The bass staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The key signature is one sharp (F#). The first measure of the treble staff has a dynamic marking of *ff*. The first measure of the bass staff has a dynamic marking of *ff*.

Largo.

Flöte.

Rudolf Tillmetz Op. 28 No 1.

♩ = 54

4

mf *sfz* *sfz cresc.*

mf *f*

mf *sfz* *sfz*

f poco animato *sfz* *sfz*

mf *f meno mosso* *string. e cresc.*

p *f riten.* *p* *cresc.* *f rall.*

a tempo *mf* *sfz* *sfz cresc.* *mf*

f poco animato *sfz*

f meno mosso *a tempo* *p morendo*



Musik für Blasinstrumente.

l-leicht, m-mittelschwer, s-schwer, ss-sehr schwer.

1. Für Flöte.

a. Mit Orchester.

Terschak, A.

- Op. 23. Le Babillard. Etude-
Caprice. 1,—
ss Solostimme 4,50
Orchesterstimmen. netto
Op. 29. Salut à l'Hongrie.
Fantaisie mélancolique. 1,—
ss Solostimme 4,50
Orchesterstimmen. netto
Op. 138. Murillo. Allegro de
Concert. 1,—
ss Solostimme 7,50
Orchesterstimmen. netto
Op. 139. Le Papillon Voyage.
Etude-Caprice. 1,—
ss Solostimme 4,50
Orchesterstimmen. netto

Tillmetz, R.

- s Op. 25. Ungarische Phantasie.
Solostimme 1,—
Orchesterstimmen. netto 6,—

b. Nonette, Oktette, Quintette für Flöte etc.

Gouvy, Th.

- Op. 71. Ottetto pour Flöte, Haut-
bois, 2 Clarinetten, 2 Cors et
2 Bassons. Es 4,—
Partitur 8,50
Stimmen netto

Lachner, Franz.

- Op. 156. Oktett für Flöte, Hoboe,
2 Klarinetten, 2 Fagotte, 2
Hörner. B. 5,—
Partitur 9,50
Stimmen netto

Onslow, G.

- Op. 81. Quintetto pour Flöte,
Hautbois, Clarinette, Cor et
Basson. F. 5,—

Reinecke, C.

- Op. 216. Oktett für Flöte,
Hoboe, 2 Klarinetten, 2 Hörner
und 2 Fagotte. 6,—
Partitur 12,—
Stimmen netto

Rheinberger, J.

- Op. 139. Nonett für Flöte,
Hoboe, Klarinette, Fagott,
Horn, Violine, Viola, Violon-
cell und Bass. 12,—
Partitur 15,—
Stimmen netto

c. Mit Pianoforte.

Chopin, Fr.

- m 3 Mazurken aus Op. 6 und 7.
[Barge] 1,50
m Op. 9 No. 2. Nocturne [Barge] 1,—

Giardi, C.

- ms Op. 60. La Romantique. Valse en
Guise de Caprice. 2,—

David, F.

- Op. 30. Stücke aus der „Bunten
Reihe“ [Barge]. 2,—
I Heft I. 2,—
I Heft II. 2,—
I Heft III. 2,—
In russischer Weise. — Capric-
cio. — Serenade.

Gade, Niels W.

- l-m 4 Stücke a. d. „Aquarellen“,
Op. 19 [Barge]. 2,—
Elegie. — Scherzo. — Kanzonette.
— Novellette.
m Andante und Scherzo aus der
4. Symphonie, Op. 20 [Barge] 2,50

Gelbke, J.

- l Horch die alten Eichen rau-
schen. Walzer 1,50

Gouvy, Th.

- m Schwedischer Tanz aus dem
Oktett für Blasinstrumente,
Op. 71 [Barge] 2,—

Hiller, F.

- m Op. 97. Zur Guitarre. Im-
promptu [Barge] 1,—

Kuhlau, Fr.

- Op. 110. 3 Duos brillants.
m No. 1. B. 3,50
m No. 2. Em 3,50
m No. 3. D. 3,50

Raff, J.

- l Op. 85 No. 3. Kavatine [Barge] 1,50
m Op. 85 No. 6. Tarantelle [Barge] 2,—

Rheinberger, J.

- m Rhapsodie 2,—

Terschak, A.

- ss Op. 23. Le Babillard. Etude-
Caprice. 2,50
ss Op. 29. Salut à l'Hongrie. Fan-
tasiaie mélancolique 2,50
ss Op. 138. Murillo. Allegro de
Concert 3,—

- ss Op. 139. Le Papillon en Vo-
yage. Etude-Caprice 3,—
ss Op. 140. Hommage à Venise.
Rhapsodie italienne 3,—
ss Op. 141. Mordio. Grand Air
italien 3,—

- Op. 143. Die Jahreszeiten.
4 Salonstücke. 2,50
s No. 1. Frühling 2,50
m-s No. 2. Sommer 2,50
m-s No. 3. Herbst 2,50
m-s No. 4. Winter 2,50

Tillmetz, R.

- s Op. 25. Ungarische Phantasie 3,—
s Op. 26. Valse brillante 2,50
ss Op. 27. Konzert-Etüde 2,50
Op. 28. 6 Vortragsstücke. 1,—
l No. 1. Largo 1,—
l No. 2. Siciliano 1,—
l No. 3. Andantino 1,—
l No. 4. Menuett 1,—
l No. 5. Sarahande 1,—
l No. 6. Gigue 1,—

- Op. 32. 6 Charakterstücke
l No. 1. Ave Maria 1,—
l No. 2. Lied ohne Worte 1,—
l No. 3. Kavatine 1,—
l No. 4. Bagatelle 1,—
l No. 5. Melodie 1,—
l No. 6. Scherzo 1,—

Vivaldi, A.

- l Op. 10 No. 3. Konzert. D.
[Waldersee]. 2,50

d. Für Flöte allein.

Gelbke, J.

- l Horch die alten Eichen rau-
schen. Walzer —,50

Kuhlau, Fr.

- ms Op. 57. 3 grands Solos 4,—

e. Lehrbücher für Flöte.

- Griffstabellen für die Böhm-
flöte
a. Mit offener Gisklappen netto —,60
b. Mit geschl. Gisklappen netto —,60

Tillmetz, R.

- Op. 30. Anleitung zur Erlern-
ung der Theobald Böhm'schen
Zylinder- und Ringklappen-
Flöte mit konischer Bohrung.
(Deutsch-englisch) 3,—

2. Für Hoboe.

a. Mit Orchester.

Luft, J. H.

- Op. 3. Variations. Scènes suisse C.
m Solostimme —,75
Orchesterstimmen. netto 4,—
Op. 5. Concertino brillant. B.
s Solostimme 1,—
Orchesterstimmen. netto 5,25

b. Mit Pianoforte.

Griebel, H.

- s Op. 2. Introduction et Varia-
tions sur le thème „La ci
darem la mano“ 2,50

Hofmann, R.

- Op. 81. 4 Stücke,
l No. 1. Notturmo 1,50
l No. 2. Lied ohne Worte 1,50
l No. 3. Romanze 1,50
l No. 4. Scherzo 1,50

Luft, H.

- m Op. 3. Variations. Scènes suisse C. 2,—
s Op. 5. Concertino brillant. B. 3,—
s Op. 9. Fantasia. C 2,50
s Op. 10. Variations brillantes
sur un thème des „Hugue-
nots“ 2,50
s Op. 14. Concertino. C 3,50
m Op. 20. Nocturne 2,50

c. Mit Orgel.

Rheinberger, J.

- m Rhapsodie 2,—

3. Für Klarinette.

a. Mit Orchester.

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes. —,75
s Solostimme 4,—
Orchesterstimmen. netto

b. Mit Pianoforte.

Burgmüller, N.

- m Op. 15. Duo. Es 3,50

Draeseke, F.

- s Op. 38. Sonate. B. 7,50

Gade, Niels W.

- m Op. 43. Phantasiestücke 4,—

Gelbke, J.

- l Horch die alten Eichen rau-
schen. Walzer 1,50

Hofmann, R.

- Op. 100. 8 Charakterstücke. 1,—
l No. 1. Lied 1,—
l No. 2. Kavatine 1,—
l No. 3. Menuett 1,—
l No. 4. Romanze 1,—
l No. 5. Ländler 1,—
l No. 6. Scherzo 1,—
l No. 7. Notturmo 1,—
l No. 8. Polonaise 1,—

Mikuli, C.

- m Op. 22. Serenade. As 3,—

Rheinberger, J.

- s Op. 105a. Sonate 6,—

Wagner, G.

- s Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes 2,25

Winding, A.

- m Op. 19. 3 Phantasiestücke 5,—

c. Für Klarinette allein.

Gelbke, J.

- l Horch die alten Eichen rau-
schen. Walzer —,50

4. Für Fagott.

David, F.

- Op. 12. Concertino. B.
s Solostimme —,50
Orchesterstimmen. netto 4,75
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

Eisner, C.

- Op. 10. Szene und Arie. F.
s Solostimme —,75
Orchesterstimmen. netto 3,75

Reinecke, C.

- Op. 112. Notturmo.
Partitur netto 2,50
m Solostimme —,50
Orchesterstimmen. netto 2,50

b. Mit Pianoforte.

Draeseke, F.

- m Op. 31. Adagio 2,—
m Op. 32. Romanze 2,—

Eisner, C.

- s Op. 10. Szene und Arie. F. 2,—

Moscheles, I.

- m Op. 63. Introduction et Bon-
deau écossais concertants 3,—

Raff, J.

- m Op. 85 No. 3. Kavatine
[Gumbert] 1,50

Reinecke, C.

- m Op. 112. Notturmo 1,50

Rheinberger, J.

- s Op. 178. Sonate. Es 5,—

6. Für Posaune.

David, F.

- Op. 4. Concertino. F.
m-s Solostimme —,50
Orchesterstimmen. netto 6,—

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)

Siciliano.

Flöte.

Rudolf Tillmetz Op. 28 N° 2.

♩ = 60.

p

mf *p*

mf *f*

p *cresc.*

f

p *p*

tr *4* *p*

sf *mf* *cresc.*

f *decresc.* *p* *riten.*

a tempo *dim.* *mf*

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

Terschak, A.

Op. 29. Salut à l'Hongrie. Fantaisie mélancolique. Solostimme 1,—
Orchesterstimmen . netto 4,50
[V. I, II, Va., je 25 Pf., Vc. u. B. 50 Pf. netto.]

Op. 138. Murillo. Allegro de Concert. Solostimme 1,—
Orchesterstimmen . netto 7,50
[V. I, II, Va., Vc., B. je 60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

Gouvy, Th.

Op. 71. Ottetto pour Flûte, Hautbois, 2 Clarinettes, 2 Cors et 2 Bassons. Es Partitur 4,—
Stimmen 8,50

Lachner, Franz.

Op. 156. Octett für Flöte, Hoboe, 2 Clarinetten, 2 Fagotte, 2 Hörner. B. Partitur 5,—
Stimmen 9,50

Onslow, G.

Op. 81. Quintetto pour Flûte, Hautbois, Clarinette, Cor et Basson. F. 5,—

Reinecke, C.

Op. 216. Octett für Flöte, Hoboe, 2 Clarinetten, 2 Hörner und 2 Fagotte. Partitur netto 6,—
Stimmen netto 12,—

Rheinberger, J.

Op. 139. Nonett für Flöte, Hoboe, Clarinette, Fagott, Horn, Violine, Viola, Violoncell und Bass. Partitur netto 12,—
Stimmen netto 15,—

c. Mit Pianoforte.

Chopin, Fr.

3 Mazurken aus Op. 6 und 7. [Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

David, F.

Op. 30. Stücke aus der „Bunten Reihe“ [Barge]. Heft I. — Erinnerung. — Mazurka. 2,—
Heft II. — Tanz. — Gondellied. — Tarantella. 2,—
Heft III. — In russischer Weise. — Capriccio. — Serenade. 2,—

Gade, Niels W.

4 Stücke aus den „Aquarellen“. Op. 19 [Barge] 2,—
Elektie. — Scherzo. — Canzonette. — Novellette.

Gade, Niels W.

Andante und Scherzo aus der 4. Symphonie, Op. 20 [Barge] 2,50

Gouvy, Th.

Schwedischer Tanz aus dem Octett für Blasinstrumente, Op. 71 [Barge] 2,—

Hiller, F.

Op. 97. Zur Guitarre. Impromptu [Barge] 1,—

Kuhlan, Fr.

Op. 57. 3 grands Solos. No. 1. F. 3,—
No. 2. Am. 3,—
No. 3. G. 3,—
Op. 110. 3 Duos brillants. No. 1. B. 3,50
No. 2. Em. 3,50
No. 3. D. 3,50

Moscheles, I.

Op. 57. Sonate concertante 4,50
Op. 82b. 4 Divertissements 3,—

Raff, J.

Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

Terschak, A.

Op. 23. Le Babillard. Etude-Caprice 2,50
Op. 29. Salut à l'Hongrie. Fantaisie mélancolique 2,50
Op. 138. Murillo. Allegro de Concert 3,—
Op. 139. Le Papillon en Voyage. Etude-Caprice 3,—
Op. 140. Hommage à Venise. Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air italien 3,—
Op. 143. Die Jahreszeiten. 4 Salonstücke. No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter. 2,50

Vivaldi, A.

Op. 10 No. 3. Concert. D. [Waldersee] 2,50

d. Für Flöte allein.

Fürstenan, A. B.

Op. 71. 6 Thèmes favoris variés. Liv. I (No. 1—3) 1,50
Liv. II (No. 4—6) 1,50

Kuhlan, Fr.

Op. 57. 3 grands Solos 4,—

2. Für Hoboe.

a. Mit Orchester.

Luft, J. H.

Op. 3. Variations. Scènesuisse. C. Solostimme —,75
Orchesterstimmen . netto 4,—
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

Luft, J. H.

Op. 5. Concertino brillant. B. Solostimme 1,—
Orchesterstimmen 5,25
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]
Op. 10. Variations brillantes sur un Thème des „Huguenots“. Solostimme 1,—
Orchesterstimmen . netto 4,50
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

b. Mit Pianoforte.

Griegel, H.

Op. 2. Introduction et Variations sur le Thème „Là ci darem la mano“ 2,50

Hofmann, R.

Op. 81. 4 Stücke. No. 1. Notturmo 1,50
No. 2. Lied ohne Worte 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

Luft, H.

Op. 5. Concertino brillant. B. 3,—
Op. 10. Variations brillantes sur un Thème des „Huguenots“ 2,50
Op. 14. Concertino. C. 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

Rheinberger, J.

Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

Wagner, G.

Op. 5. Divertissement brillant sur des Motifs d'Opéras modernes. Solostimme —,75
Orchesterstimmen . netto 4,—
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

b. Mit Pianoforte.

Burgmüller, N.

Op. 15. Duo. Es. 3,50

Draeseke, F.

Op. 38. Sonate. B. 7,50

Gade, Niels W.

Op. 43. Phantasiestücke 3,75

Kücken, Fr.

Op. 112. 3 Stücke. No. 1. Caprice-Etude 1,—
No. 2. Romanze 1,—
No. 3. Andantino und Scherzo 2,—

Mikuli, C.

Op. 22. Serenade. As 3,—

Rheinberger, J.

Op. 105. Sonate 6,—

Wagner, G.

Op. 5. Divertissement brillant sur des Motifs d'Opéras modernes 2,25

Winding, A.

Op. 19. 3 Phantasiestücke 5,—

4. Für Fagott.

David, F.

Op. 12. Concertino. B. Solostimme —,50
Orchesterstimmen . netto 4,75
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

Eisner, C.

Op. 10. Scene und Arie. F. Solostimme —,75
Orchesterstimmen . netto 3,75
[V. I, II, Va., Vc., B. je 25 Pf. netto.]

Reinecke, C.

Op. 112. Notturmo. Partitur netto 2,50
Solostimme —,50
Orchesterstimmen . netto 2,50
[V. I, II, Va., Vc., B. je 25 Pf. netto.]

b. Für Hornquartett.

Horn, A.

2 Lieder (Vom Gebirge — Waldlied) 1,50

c. Mit Pianoforte.

Draeseke, F.

Op. 31. Adagio 2,—
Op. 32. Romanze 2,—

Eisner, C.

Op. 10. Scene und Arie. F. 2,—

Moscheles, I.

Op. 63. Introduction et Rondeau écossais concertants 3,—
Op. 138. Feuillet d'Album de Rossini 3,—

Raff, J.

Op. 85 No. 3. Cavatina [Gumbert] 1,50

Reinecke, C.

Op. 112. Notturmo 1,50

Rheinberger, J.

Op. 178. Sonate. Es 5,—

Schumann, R.

Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

David, F.

Op. 4. Concertino. Es. Solostimme —,50
Orchesterstimmen . netto 6,—
[V. I, II, Va., Vc. u. B. je 50 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)

Andantino.

Flöte.

Rudolf Tillmetz Op. 28 No 3.

Con grazia. ♩ = 69.

p dolce *sfz* *sfz* *sfz*
mf *p dolce* *sfz* *mf*
sfz *sfz* *sfz* *f* *p*
pp *sfz* *sfz*
f *sfz*
cresc. *mf espr. poco animato e cresc.*
f *mf* *p riten.* *espr.*
p dolce *sfz* *sfz* *sfz*
p dolce *sfz* *sfz*
sfz *riten.* *a tempo* *p* *dim.*

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

Terschak, A.

- Op. 29. Salut à l'Hongrie. *M. B.*
Fantaisie mélancolique. 1,—
Solostimme 4,50
Orchesterstimmen. netto
[V. I, II, Va., je 25 Pf.,
Vc. u. B. 50 Pf. netto.]
Op. 138. Murillo. Allegro de
Concert.
Solostimme 1,—
Orchesterstimmen. netto 7,50
[V. I, II, Va., Vc., B. je
60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

Gouvy, Th.

- Op. 71. Ottetto pour Flöte,
Hautbois, 2 Clarinettes, 2 Cors
et 2 Bassons. *Es*
Partitur 4,—
Stimmen 8,50

Lachner, Franz.

- Op. 156. Octett für Flöte, Hoboe,
2 Clarinetten, 2 Fagotte, 2
Hörner. *B.*
Partitur 5,—
Stimmen 9,50

Onslow, G.

- Op. 71. Quintetto pour Flöte,
Hautbois, Clarinette, Cor et
Basson. *F.* 5,—

Reinecke, C.

- Op. 216. Octett für Flöte,
Hoboe, 2 Clarinetten, 2 Hörner
und 2 Fagotte.
Partitur netto 6,—
Stimmen netto 12,—

Rheinberger, J.

- Op. 139. Nonett für Flöte,
Hoboe, Clarinette, Fagott,
Horn, Violine, Viola, Violon-
cell und Bass.
Partitur netto 12,—
Stimmen netto 15,—

c. Mit Pianoforte.

Chopin, Fr.

- 3 Mazurken aus Op. 6 und 7.
[Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

David, F.

- Op. 30. Stücke aus der „Bun-
ten Reihe“ [Barge].
Heft I. 2,—
Scherzo. — Erinnerung. — Ma-
zurka.
Heft II. 2,—
Tanz. — Gondellied. — Taran-
tella.
Heft III. 2,—
In russischer Weise. — Capric-
cio. — Serenade.

Gade, Niels W.

- 4 Stücke aus den „Aquarellen“.
Op. 19 [Barge] 2,—
Elegie. — Scherzo. — Canzo-
netta. — Novellette.

Gade, Niels W.

- Andante und Scherzo aus der
4. Symphonie, Op. 20 [Barge] 2,50

Gouvy, Th.

- Schwedischer Tanz aus dem
Octett für Blasinstrumente,
Op. 71 [Barge] 2,—

Hiller, F.

- Op. 97. Zur Guitarre. Im-
promptu [Barge] 1,—

Kuhlan, Fr.

- Op. 57. 3 grands Solos.
No. 1. *F* 3,—
No. 2. *Am* 3,—
No. 3. *G* 3,—
Op. 110. 3 Duos brillants.
No. 1. *B* 3,50
No. 2. *Em* 3,50
No. 3. *D* 3,50

Moscheles, I.

- Op. 79. Sonate concertante . 4,50
Op. 82b. 4 Divertissements . 3,—

Raff, J.

- Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

Terschak, A.

- Op. 23. Le Babillard. Etude-
Caprice 2,50
Op. 29. Salut à l'Hongrie. Fan-
tasiaie mélancolique 2,50
Op. 138. Murillo. Allegro de
Concert 3,—
Op. 139. Le Papillon en Vo-
yage. Etude-Caprice 3,—
Op. 140. Hommage à Venise.
Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air
italien 3,—
Op. 143. Die Jahreszeiten.
4 Salonstücke.
No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter 2,50

Vivaldi, A.

- Op. 10 No. 3. Concert. *D.*
[Waldersee] 2,50

d. Für Flöte allein.

Fürstenau, A. B.

- Op. 71. 6 Thèmes favoris
variés.
Liv. I (No. 1—3) 1,50
Liv. II (No. 4—6) 1,50

Kuhlan, Fr.

- Op. 57. 3 grands Solos . . 4,—

2. Für Hoboe.

a. Mit Orchester.

Luft, J. H.

- Op. 3. Variations. Scènesuisse. *C.*
Solostimme —,75
Orchesterstimmen. netto 4,—
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

Luft, J. H.

- Op. 5. Concertino brillant. *B.* *M. B.*
Solostimme 1,—
Orchesterstimmen. 5,25
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]
Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“.
Solostimme 1,—
Orchesterstimmen. netto 4,50
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

b. Mit Pianoforte.

Griegel, H.

- Op. 2. Introduction et Varia-
tions sur le Thème „Là ci
darein la mano“ 2,50

Hofmann, R.

- Op. 81. 4 Stücke.
No. 1. Notturmo 1,50
No. 2. Lied ohne Worte . 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

Luft, H.

- Op. 5. Concertino brillant. *B.* 3,—
Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“ 2,50
Op. 14. Concertino. *C.* . . . 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

Rheinberger, J.

- Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes.
Solostimme —,75
Orchesterstimmen. netto 4,—
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

b. Mit Pianoforte.

Burgmüller, N.

- Op. 15. Duo. *Es*. 3,50

Draeseke, F.

- Op. 38. Sonate. *B* 7,50

Gade, Niels W.

- Op. 43. Phantasiestücke . . 3,75

Kücken, Fr.

- Op. 112. 3 Stücke.
No. 1. Caprice-Etude . . 1,—
No. 2. Romanze 1,—
No. 3. Andantino und
Scherzo 2,—

Mikuli, C.

- Op. 22. Serenade. *As* . . . 3,—

Rheinberger, J.

- Op. 105. Sonate 6,—

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes. 2,25

Winding, A.

- Op. 19. 3 Phantasiestücke . 5,—

4. Für Fagott.

David, F.

- Op. 12. Concertino. *B.*
Solostimme —,50
Orchesterstimmen. netto 4,75
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

Eisner, C.

- Op. 10. Scene und Arie. *F.*
Solostimme —,75
Orchesterstimmen. netto 3,75
[V. I 50 Pf., V. II, Va.,
Vc., B. je 25 Pf. netto.]

Reinecke, C.

- Op. 112. Notturmo.
Partitur netto 2,50
Solostimme —,50
Orchesterstimmen. netto 2,50
[V. I, II, Va., Vc., B. je
25 Pf. netto.]

b. Für Hornquartett.

Horn, A.

- 2 Lieder (Vom Gebirge—Wald-
lied) 1,50

c. Mit Pianoforte.

Draeseke, F.

- Op. 31. Adagio 2,—
Op. 32. Romanze 2,—

Eisner, C.

- Op. 10. Scene und Arie. *F.* 2,—

Moscheles, I.

- Op. 63. Introduction et Ron-
deau écossais concertants. . 3,—
Op. 138. Feuillet d'Album de
Rossini 3,—

Raff, J.

- Op. 85 No. 3. Cavatina [Gum-
bert] 1,50

Reinecke, C.

- Op. 112. Notturmo 1,50

Rheinberger, J.

- Op. 178. Sonate. *Es* 5,—

Schumann, R.

- Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

David, F.

- Op. 4. Concertino. *Es*.
Solostimme —,50
Orchesterstimmen. netto 6,—
[V. I, II, Va., je 50 Pf., Vc.
u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)

Menuett.

Flöte.

Rudolf Tillmetz Op. 28 N^o 4.

$\text{♩} = 120.$

p *mf* *fp* *mf* *mf* *cresc.* *f* *Fine.*

Trio.

p tranquillo *mf* *p* *mf* *p* *mf* *cresc.* *f* *cresc.* *tr* *ff* *tr* *3* *Menuett D. C. al Fine.*

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

Terschak, A.

- Op. 29. Salut à l'Hongrie. *A. 3*
Fantaisie mélancolique. 1,—
Solostimme 4,50
Orchesterstimmen netto
[V. I, II, Va., je 25 Pf.,
Vc. u. B. 50 Pf. netto.]
Op. 138. Murillo. Allegro de
Concert.
Solostimme 1,—
Orchesterstimmen netto
[V. I, II, Va., Vc., B. je
60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

Gouvy, Th.

- Op. 71. Ottetto pour Flûte,
Hautbois, 2 Clarinettes, 2 Cors
et 2 Bassons. *Es*
Partitur 4,—
Stimmen 8,50

Lachner, Franz.

- Op. 156. Octett für Flöte, Hoboe,
2 Clarinetten, 2 Fagotte, 2
Hörner. *B.*
Partitur 5,—
Stimmen 9,50

Onslow, G.

- Op. 81. Quintetto pour Flûte,
Hautbois, Clarinette, Cor et
Basson. *F.* 5,—

Reinecke, C.

- Op. 216. Octett für Flöte,
Hoboe, 2 Clarinetten, 2 Hörner
und 2 Fagotte.
Partitur netto 6,—
Stimmen netto 12,—

Rheinberger, J.

- Op. 139. Nonett für Flöte,
Hoboe, Clarinette, Fagott,
Horn, Violine, Viola, Violon-
cell und Bass.
Partitur netto 12,—
Stimmen netto 15,—

c. Mit Pianoforte.

Chopin, Fr.

- 3 Mazurken aus Op. 6 und 7.
[Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

David, F.

- Op. 30. Stücke aus der „Bun-
ten Reihe“ [Barge].
Heft I. 2,—
Scherzo. — Erinnerung. — Ma-
zurka.
Heft II. 2,—
Tanz. — Gondellied. — Taran-
tella.
Heft III. 2,—
in russischer Weise. — Capric-
cio. — Serenade.

Gade, Niels W.

- 4 Stücke aus den „Aquarellen“,
Op. 19 [Barge] 2,—
Elegie. — Scherzo. — Canzo-
nette. — Novellette.

Gade, Niels W.

- Andante und Scherzo aus der
4. Symphonie, Op. 20 [Barge] 2,50

Gouvy, Th.

- Schwedischer Tanz aus dem
Octett für Blasinstrumente,
Op. 71 [Barge] 2,—

Hiller, F.

- Op. 97. Zur Guitarre. Im-
promptu [Barge] 1,—

Kuhlan, Fr.

- Op. 57. 3 grands Solos.
No. 1. *F* 3,—
No. 2. *Am* 3,—
No. 3. *G* 3,—
Op. 110. 3 Duos brillants.
No. 1. *B* 3,50
No. 2. *Em* 3,50
No. 3. *D* 3,50

Moscheles, I.

- Op. 79. Sonate concertante 4,50
Op. 82b. 4 Divertissements 3,—

Raff, J.

- Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

Terschak, A.

- Op. 23. Le Babillard. Etude-
Caprice 2,50
Op. 29. Salut à l'Hongrie. Fan-
tasiaie mélancolique 2,50
Op. 138. Murillo. Allegro de
Concert 3,—
Op. 139. Le Papillon en Vo-
yage. Etude-Caprice 3,—
Op. 140. Hommage à Venise.
Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air
italien 3,—
Op. 143. Die Jahreszeiten.
4 Salonstücke.
No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter 2,50

Vivaldi, A.

- Op. 10 No. 3. Concert. *D*.
[Waldersee] 2,50

d. Für Flöte allein.

Fürstenau, A. B.

- Op. 71. 6 Thèmes favoris
variés.
Liv. I (No. 1—3) 1,50
Liv. II (No. 4—6) 1,50

Kuhlan, Fr.

- Op. 57. 3 grands Solos 4,—

2. Für Hoboe.

a. Mit Orchester.

Luft, J. H.

- Op. 3. Variations. Scène suisse. *C*.
Solostimme —,75
Orchesterstimmen netto
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

Luft, J. H.

- Op. 5. Concertino brillant. *B.* *A. 3*
Solostimme 1,—
Orchesterstimmen 5,25
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]
Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“.
Solostimme 1,—
Orchesterstimmen netto
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

b. Mit Pianoforte.

Griebel, H.

- Op. 2. Introduction et Varia-
tions sur le Thème „Là ci
darem la mano“ 2,50

Hofmann, R.

- Op. 81. 4 Stücke.
No. 1. Notturmo 1,50
No. 2. Lied ohne Worte 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

Luft, H.

- Op. 5. Concertino brillant. *B.* 3,—
Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“ 2,50
Op. 14. Concertino. *C.* 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

Rheinberger, J.

- Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes.
Solostimme —,75
Orchesterstimmen netto
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

b. Mit Pianoforte.

Burgmüller, N.

- Op. 15. Duo. *Es* 3,50

Draeseke, F.

- Op. 38. Sonate. *B.* 7,50

Gade, Niels W.

- Op. 43. Phantasiestücke 3,75

Kücken, Fr.

- Op. 112. 3 Stücke.
No. 1. Caprice-Etude 1,—
No. 2. Romanze 1,—
No. 3. Andantino und
Scherzo 2,—

Mikuli, C.

- Op. 22. Serenade. *As* 3,—

Rheinberger, J.

- Op. 103. Sonate 6,—

Wagner, G.

- Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes 2,25

Winding, A.

- Op. 19. 3 Phantasiestücke 5,—

4. Für Fagott.

David, F.

- Op. 12. Concertino. *B.*
Solostimme —,50
Orchesterstimmen netto
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

Eisner, C.

- Op. 10. Scene und Arie. *F.*
Solostimme —,75
Orchesterstimmen netto
[V. I 50 Pf., V. II, Va.,
Vc., B. je 25 Pf. netto.]

Reinecke, C.

- Op. 112. Notturmo.
Partitur netto 2,50
Solostimme —,50
Orchesterstimmen netto
[V. I, II, Va., Vc., B. je
25 Pf. netto.]

b. Für Hornquartett.

Horn, A.

- 2 Lieder (Vom Gebirge—Wald-
lied) 1,50

c. Mit Pianoforte.

Draeseke, F.

- Op. 31. Adagio 2,—
Op. 32. Romanze 2,—

Eisner, C.

- Op. 10. Scene und Arie. *F.* 2,—

Moscheles, I.

- Op. 63. Introduction et Ron-
deau écossais concertants 3,—
Op. 138. Feuillet d'Album de
Rossini 3,—

Raff, J.

- Op. 85 No. 3. Cavatina [Gum-
bert] 1,50

Reinecke, C.

- Op. 112. Notturmo 1,50

Rheinberger, J.

- Op. 178. Sonate. *Es* 5,—

Schumann, R.

- Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

David, F.

- Op. 4. Concertino. *Es*.
Solostimme —,50
Orchesterstimmen netto
[V. I, II, Va. je 50 Pf., Vc.
u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)

7/11

Flöte.

♩ = 76.

Leipzig, Fr. Kistner.
Copyright 1897 by Fr. Kistner.

8844

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

- Terschak, A.**
Op. 29. Salut à l'Hongrie. *A. 4*
Fantaisie mélancolique.
Solostimme 1,—
Orchesterstimmen . . netto 4,50
[V. I, II, Va., je 25 Pf.,
Vc. u. B. 50 Pf. netto.]
Op. 138. Murillo. Allegro de
Concert.
Solostimme 1,—
Orchesterstimmen . . netto 7,50
[V. I, II, Va., Vc., B. je
60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

- Gouvy, Th.**
Op. 71. Octetto pour Flûte,
Hautbois, 2 Clarinettes, 2 Cors
et 2 Bassons. *Es*
Partitur 4,—
Stimmen 8,50

- Lachner, Franz.**
Op. 156. Octett für Flöte, Hoboe,
2 Clarinetten, 2 Fagotte, 2
Hörner. *B.*
Partitur 5,—
Stimmen 9,50

- Onslow, G.**
Op. 81. Quintetto pour Flûte,
Hautbois, Clarinette, Cor et
Basson. *F.* 5,—

- Reinecke, C.**
Op. 216. Octett für Flöte,
Hoboe, 2 Clarinetten, 2 Hörner
und 2 Fagotte.
Partitur netto 6,—
Stimmen netto 12,—

- Rheinberger, J.**
Op. 139. Nonett für Flöte,
Hoboe, Clarinette, Fagott,
Horn, Violine, Viola, Violon-
cell und Bass.
Partitur netto 12,—
Stimmen netto 15,—

c. Mit Pianoforte.

- Chopin, Fr.**
3 Mazurken aus Op. 6 und 7.
[Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

- David, F.**
Op. 30. Stücke aus der „Bun-
ten Reihe“ [Barge].
Heft I. — Erinnerung. — Ma-
zurka. 2,—
Heft II. — Gondellied. — Taran-
tella. 2,—
Heft III. — In russischer Weise. — Capric-
cio. — Serenade. 2,—

- Gade, Niels W.**
4 Stücke aus den „Aquarellen“.
Op. 19 [Barge].
Elegie. — Scherzo. — Canzo-
netta. — Novallette. 2,—

- Gade, Niels W.**
Andante und Scherzo aus der
4. Symphonie, Op. 20 [Barge] *A. 4* 2,50

- Gouvy, Th.**
Schwedischer Tanz aus dem
Octett für Blasinstrumente,
Op. 71 [Barge] 2,—

- Miller, F.**
Op. 97. Zur Guitarre. Im-
promptu [Barge]. 1,—

- Kuhlau, Fr.**
Op. 57. 3 grands Solos.
No. 1. *F* 3,—
No. 2. *Am* 3,—
No. 3. *G* 3,—
Op. 110. 3 Duos brillants.
No. 1. *B.* 3,50
No. 2. *Em* 3,50
No. 3. *D* 3,50

- Moscheles, I.**
Op. 79. Sonate concertante . 4,50
Op. 82b. 4 Divertissements . 3,—

- Raff, J.**
Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

- Terschak, A.**
Op. 23. Le Babillard. Etude-
Caprice 2,50
Op. 29. Salut à l'Hongrie. Fan-
tasiaie mélancolique 2,50
Op. 138. Murillo. Allegro de
Concert 3,—
Op. 139. Le Papillon en Vo-
yage. Etude-Caprice 3,—
Op. 140. Hommage à Venise.
Rhapsodie italienne 3,—
Op. 141. Mordio. Grand Air
italien 3,—
Op. 143. Die Jahreszeiten.
4 Salonstücke.
No. 1. Frühling 2,50
No. 2. Sommer 2,50
No. 3. Herbst 2,50
No. 4. Winter. 2,50

- Vivaldi, A.**
Op. 10 No. 3. Concert. *D.*
[Waidersee]. 2,50

d. Für Flöte allein.

- Fürstenau, A. B.**
Op. 71. 6 Thèmes favoris
variés.
Liv. I (No. 1—3) 1,50
Liv. II (No. 4—6) 1,50

- Kuhlau, Fr.**
Op. 57. 3 grands Seios . . 4,—

2. Für Hoboe.

a. Mit Orchester.

- Luft, J. H.**
Op. 3. Variations. Scènesuisse. *C.*
Solostimme —,75
Orchesterstimmen . . netto 4,—
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

- Luft, J. H.**
Op. 5. Concertino brillant. *B.* *A. 4*
Solostimme 1,—
Orchesterstimmen 5,25
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]
Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“.
Solostimme 1,—
Orchesterstimmen . . netto 4,50
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

b. Mit Pianoforte.

- Griebel, H.**
Op. 2. Introduction et Varia-
tions sur le Thème „La ci
darem la mano“ 2,50

- Hofmann, R.**
Op. 81. 4 Stücke.
No. 1. Notturmo 1,50
No. 2. Lied ohne Worte . 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

- Luft, H.**
Op. 5. Concertino brillant. *B.* 3,—
Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“ 2,50
Op. 14. Concertino. *C.* 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

- Rheinberger, J.**
Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

- Wagner, G.**
Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes.
Solostimme —,75
Orchesterstimmen . . netto 4,—
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

b. Mit Pianoforte.

- Burgmüller, N.**
Op. 15. Duo. *Es* 3,50
Draeske, F.
Op. 38. Sonate. *B.* 7,50
Gade, Niels W.
Op. 43. Phantasiestücke . . 3,75
Kücken, Fr.
Op. 112. 3 Stücke.
No. 1. Caprice-Etude . . . 1,—
No. 2. Romanze 1,—
No. 3. Andantino und
Scherzo 2,—

- Mikuli, C.**
Op. 22. Serenade. *As* . . . 3,—
Rheinberger, J.
Op. 105. Sonate 6,—

- Wagner, G.**
Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes 2,25

- Winding, A.**
Op. 19. 3 Phantasiestücke . 5,—

4. Für Fagott.

- David, F.**
Op. 12. Concertino. *B.*
Solostimme —,50
Orchesterstimmen . . netto 4,75
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

- Eisner, C.**
Op. 10. Scene und Arie. *F.*
Solostimme —,75
Orchesterstimmen . . netto 3,75
[V. I 50 Pf., V. II, Va.,
Vc., B. je 25 Pf. netto.]

- Reinecke, C.**
Op. 112. Notturmo.
Partitur netto 2,50
Solostimme —,50
Orchesterstimmen . . netto 2,50
[V. I, II, Va., Vc., B. je
25 Pf. netto.]

b. Für Hornquartett.

- Horn, A.**
2 Lieder (Vom Gebirge—Wald-
lied) 1,50

c. Mit Pianoforte.

- Draeske, F.**
Op. 31. Adagio 2,—
Op. 32. Romanze 2,—
Eisner, C.
Op. 10. Scene und Arie. *F.* 2,—
Moscheles, I.
Op. 63. Introduction et Ron-
deau écossais concertants. . 3,—
Op. 138. Feuillet d'Album de
Rossini 3,—

- Raff, J.**
Op. 85 No. 3. Cavatina [Gum-
bert] 1,50
Reinecke, C.
Op. 112. Notturmo 1,50
Rheinberger, J.
Op. 178. Sonate. *Es* 5,—
Schumann, R.
Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

- David, F.**
Op. 4. Concertino. *Es*.
Solostimme —,50
Orchesterstimmen . . netto 6,—
[V. I, II, Va. je 50 Pf., Vc.
u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille)

Seinem Collegen
HERRN HEINRICH SCHERRER
gewidmet.

Sechs Vortragsstücke
 für
Flöte

mit Begleitung des Pianoforte

componirt
 von
RUDOLF TILLMETZ.

Op. 28.

Nº 1. Largo	Pr. M 1. —	Nº 4. Menuett	Pr. M 1. —
Nº 2. Siciliano	Pr. M 1. —	Nº 5. Sarabande	Pr. M 1. —
Nº 3. Andantino	Pr. M 1. —	Nº 6. Gigue	Pr. M 1. —

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv

LEIPZIG, FR. KISTNER.

(K.K. Oesterreich. goldene Medaille)

Copyright 1897 by Fr. Kistner.

8840. 8845.

GIGUE.

Flöte.

Rudolf Tillmetz Op.28 N° 6.

(♩ = 126)

mf

cresc.

f *più cresc.*

f *mf* *cresc.*

f *ff*

p *p*

mf *cresc.*

cresc. *f*

Flöte.

3

tr
p
cresc.
tr
ff
mf
cresc.
1
f
più cresc.
f
p
cresc.
ff
cresc.
molto cresc.
f
ff

Musik für Blasinstrumente.

1. Für Flöte.

a. Mit Orchester.

Terschak, A.

Op. 29. Salut à l'Hongrie. *M*
Fantaisie mélancolique. 1,—
Solostimme 4,50
Orchesterstimmen

[V. I, II, Va., je 25 Pf.,
Vc. u. B. 50 Pf. netto.]
Op. 138. Murillo. Allegro de
Concert. 1,—
Solostimme 7,50
Orchesterstimmen

[V. I, II, Va., Vc., B. je
60 Pf. netto.]

b. Nonette, Octette, Quintette für Flöte etc.

Gouvy, Th.

Op. 71. Ottetto pour Flûte,
Hautbois, 2 Clarinettes, 2 Cors
et 2 Bassons. *Es* 4,—
Partitur 8,50
Stimmen

Lachner, Franz.

Op. 156. Octett für Flöte, Hoboe,
2 Clarinetten, 2 Fagotte, 2
Hörner. *B.* 5,—
Partitur 9,50
Stimmen

Ouslow, G.

Op. 81. Quintetto pour Flûte,
Hautbois, Clarinette, Cor et
Basson. *F.* 5,—

Reinecke, C.

Op. 216. Octett für Flöte,
Hoboe, 2 Clarinetten, 2 Hörner
und 2 Fagotte. 6,—
Partitur netto 12,—
Stimmen netto

Rheinberger, J.

Op. 139. Nonett für Flöte,
Hoboe, Clarinette, Fagott,
Horn, Violine, Viola, Violon-
cell und Bass. netto 12,—
Partitur netto 15,—
Stimmen netto

c. Mit Pianoforte.

Chopiu, Fr.

3 Mazurken aus Op. 6 und 7.
[Barge] 1,50
Op. 9 No. 2. Nocturne [Barge] 1,—

David, F.

Op. 30. Stücke aus der „Bun-
ten Reihe“ [Barge]. 2,—
Heft I. Scherzo. — Erinnerung. — Ma-
zurka.

Heft II Tanz. — Gondellied. — Taran-
tella. 2,—

Heft III In russischer Weise. — Capric-
cio. — Serenade. 2,—

Gade, Niels W.

4 Stücke aus den „Aquarellen“.
Op. 19 [Barge] 2,—
Elegie. — Scherzo. — Canzo-
nette. — Novellente.

Gade, Niels W.

Andante und Scherzo aus der
4. Symphonie, Op. 20 [Barge] 2,50

Gouvy, Th.

Schwedischer Tanz aus dem
Octett für Blasinstrumente,
Op. 71 [Barge] 2,—

Hiller, F.

Op. 97. Zur Guitarre. Im-
promptu [Barge]. 1,—

Kuhlan, Fr.

Op. 57. 3 grands Solos.
No. 1. *F.* 3,—
No. 2. *Am.* 3,—
No. 3. *G.* 3,—
Op. 110. 3 Duos brillants.
No. 1. *B.* 3,50
No. 2. *Em.* 3,50
No. 3. *D.* 3,50

Moscheles, I.

Op. 79. Sonate concertante 4,50
Op. 82b. 4 Divertissements 3,—

Raff, J.

Op. 85 No. 3. Cavatina [Barge] 1,50
Op. 85 No. 6. Tarantella [Barge] 2,—

Terschak, A.

Op. 23. Le Babillard. Etude-
Caprice 2,50

Op. 29. Salut à l'Hongrie. Fan-
tasiaie mélancolique 2,50

Op. 138. Murillo. Allegro de
Concert 3,—

Op. 139. Le Papillon en Vo-
yage. Etude-Caprice 3,—

Op. 140. Hommage à Venise.
Rhapsodie italienne 3,—

Op. 141. Mordio. Grand Air
italien 3,—

Op. 143. Die Jahreszeiten.
4 Salonstücke.

No. 1. Frühling 2,50

No. 2. Sommer 2,50

No. 3. Herbst 2,50

No. 4. Winter 2,50

Vivaldi, A.

Op. 10 No. 3. Concert. *D.*
[Waldersee] 2,50

d. Für Flöte allein.

Fürstenau, A. B.

Op. 71. 6 Thèmes favoris
variés.
Liv. I (No. 1—3) 1,50
Liv. II (No. 4—6) 1,50

Kuhlan, Fr.

Op. 57. 3 grands Solos 4,—

2. Für Hoboe.

a. Mit Orchester.

Luft, J. H.

Op. 3. Variations. Scènes suisse. *C.*
Solostimme —,75
Orchesterstimmen netto 4,—
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

Luft, J. H.

Op. 5. Concertino brillant. *B.* *M*
Solostimme 1,—
Orchesterstimmen 3,25
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“.
Solostimme 1,—
Orchesterstimmen netto 4,50
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

b. Mit Pianoforte.

Griebel, H.

Op. 2. Introduction et Varia-
tions sur le Thème „La ci
darem la mano“ 2,50

Hofmann, R.

Op. 81. 4 Stücke.
No. 1. Notturmo 1,50
No. 2. Lied ohne Worte 1,50
No. 3. Romanze 1,50
No. 4. Scherzo 1,50

Luft, H.

Op. 5. Concertino brillant. *B.* 3,—
Op. 10. Variations brillantes
sur un Thème des „Hugue-
nots“ 2,50
Op. 14. Concertino. *C.* 3,50
Op. 20. Nocturne 2,50

c. Mit Orgel.

Rheinberger, J.

Rhapsodie 2,—

3. Für Clarinette.

a. Mit Orchester.

Wagner, G.

Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes.
Solostimme —,75
Orchesterstimmen netto 4,—
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]

b. Mit Pianoforte.

Burgmüller, N.

Op. 15. Duo. *Es.* 3,50

Draeseke, F.

Op. 38. Sonate. *B.* 7,50

Gade, Niels W.

Op. 43. Phantasiestücke 3,75

Kücken, Fr.

Op. 112. 3 Stücke.
No. 1. Caprice-Etude 1,—
No. 2. Romanze 1,—
No. 3. Andantino und
Scherzo 2,—

Mikuli, C.

Op. 22. Serenade. *As.* 3,—

Rheinberger, J.

Op. 105. Sonate 6,—

Wagner, G.

Op. 5. Divertissement brillant
sur des Motifs d'Opéras mo-
dernes 2,25

Winding, A.

Op. 19. 3 Phantasiestücke 5,—

4. Für Fagott.

David, F.

Op. 12. Concertino. *B.*
Solostimme —,50
Orchesterstimmen netto 4,75
[V. I, II, Va., Vc. u. B. je
50 Pf. netto.]
Mit Pianoforte 2,—

5. Für Horn.

a. Mit Orchester.

Eisner, C.

Op. 10. Scene und Arie. *F.*
Solostimme —,75
Orchesterstimmen netto 3,75
[V. I 50 Pf., V. II, Va.,
Vc., B. je 25 Pf. netto.]

Reinecke, C.

Op. 112. Notturmo.
Partitur netto 2,50
Solostimme —,50
Orchesterstimmen netto 2,50
[V. I, II, Va., Vc., B. je
25 Pf. netto.]

b. Für Hornquartett.

Horn, A.

2 Lieder (Vom Gebirge—Wald-
lied) 1,50

c. Mit Pianoforte.

Draeseke, F.

Op. 31. Adagio 2,—
Op. 32. Romanze 2,—

Eisner, C.

Op. 10. Scene und Arie. *F.* 2,—

Moscheles, I.

Op. 63. Introduction et Ron-
deau écossais concertants 3,—
Op. 138. Feuille d'Album de
Rossini 3,—

Raff, J.

Op. 85 No. 3. Cavatina [Gum-
bert] 1,50

Reinecke, C.

Op. 112. Notturmo 1,50

Rheinberger, J.

Op. 178. Sonate. *Es.* 5,—

Schumann, R.

Op. 70. Adagio und Allegro 2,50

6. Für Posaune.

David, F.

Op. 4. Concertino. *Es.*
Solostimme —,50
Orchesterstimmen netto 6,—
[V. I, II, Va. je 50 Pf., Vc.
u. B. 75 Pf. netto.]

Leipzig, Fr. Kistner.

(K. K. Oesterr. goldene Medaille.)